1: Nadel E-5 (1934-1936) 1942
FF52 Nupe FF52

462 386 563 476 maintained in a patrilineal and patrilocal society. The explanation is supplied by the endogamous organization of the *konú* groups, which marry mostly into other *konú* families of the same or a neighbouring village. In one or two cases in which intermarriage of a *konú* woman with a Nupe man has taken place, the wife took her craft with her and is practising it in her new home, but now as a completely individual craft, without the help and co-operation of her fellow craftswomen.

462 323 438 317 Pottery is widespread in Nupe, both in Bida and in the villages. Certain places are famous for their pottery, such as Jebba Island, Baro, Badeggi, and also Bida. The best clay for pottery is found near the river, and this may explain the superiority of the pottery produced in these localities, which are all situated on or near the river. But there exists also a regular trade in potter's clay; women from Badeggi take the excellent clay which is found in that district to Bida and sell it there to the local potters. Other inland places, even rich, busy villages such as Kutigi and Mokwa, have no pottery at all. But Mokwa is only ten miles from Jebba, the great pottery centre, and Kutigi market, on the main trade-route to the west and south, is amply supplied with pots from everywhere. Facilities for trade and communication thus make for specialization, and tend to eliminate inferior local production—a point to which we shall return in another context.

462 323 In Bida, too, we find a certain specialization in pottery. Clay lamps and the small pitchers which the Mohammedans use for their ablutions are made everywhere in Bida. Other kinds of pots are made in one *efu* only (the *efu* of the *masagd*, which is situated close to the river). These are large, wide pots used for cooking; tall pots, shaped somewhat like a column, which are in reality three round pots placed on top of each other and formed into one large receptacle—Nupe men and women store their clothes in these pots, which are called *etso*; and small round platters which, broken into small pieces, are used for making tessellated floors. We note that the women are here producing the 'raw material' for another typical woman's work, the making of floors. The making of these pots and platters is generally recognized to be much more difficult and to involve more special training than the manufacture of clay lamps and pitchers. The secret of the technique—for it is, in Nupe eyes, a secret—is only possessed by the women in three compounds in the glass-workers' quarter.[1] Mothers teach their daughters this technique, and we are, again, faced with the question how to account for the limitation of a technique which is transmitted in the female line to a local group formed according to the rule of patrilocal residence. The answer is more or less the same as in the case of the women dyers. The women potters from the *masagd fu* mostly marry into families of the same or a neighbouring *efu*. The girls who occasionally marry into the *masagd* quarter from outside are instructed in the art of pottery by their mothers-in-law. The daughters of the women potters, however, who marry outside (I recorded

[1] This technique involves the use of a crude potter's wheel—the only known case in Africa. Of the different groups of women potters in Nupe only those in Bida and Badeggi use this device. For the description of the technique I must refer to a future publication.

7: Nicholson U-5 (no date) 1934 FF52 Nupe FF52
Bida

Nigeria: Pottery. **Nicholson.**

Bida (Nupe) Pottery. *By W. E. Nicholson.*

These notes refer to one only of the groups of potters in Bida, Niger Province, and the actual workers observed belong to Augi's house in the Quarter of Natsu.

I. *Workers.*—All the operators are women. The family came originally from Sokoto, but the mother of the present potters is said to have learnt the trade from a Yoruba woman, *i.e.*, the technique may be Yoruba or Nupe in origin. All are Mohammedans, so that the survival of tabus, etc., in the craft is not to be expected, and no trace of them was found.

Two varieties of article are made:—

(i) Small water jug, chiefly used for ablutionary purposes, called in Nupe *Masuŋ* (equivalent to the Hausa *Buta* or *Shantali*—Man, 1929, 34).

(ii) A larger water-container called in Nupe *Dakã-agetã* (equivalent to the Hausa *Pakunwa*—Man 1931, 186).

The following notes refer to the former only of these.

II. *Preparation of the Clay.*—Suitable clay is found in the swamps of the Gbako river at Badeggi, about 10 miles east of Bida. Itinerant vendors from this village bring it round for sale, and it costs about 10d. per cwt. During part of the rainy season floods prevent its collection. The clay is pounded to powder in a wooden mortar identical with that used in the preparation of food. It is levigated—

(i) Usually by the addition of powdered potsherds: this powder is sifted before being added to the clay, through a sieve made of slivers of bamboo.

(ii) Sometimes native bricks of sun-dried mud are burnt and powdered and used instead of potsherds.

After the addition of the levigating material the clay is wetted until it attains the right consistency.

III. *Building of the Pot.*—(*a*) Old cloths are spread on the ground and the operator places in front of herself a flat sand-stone slab about 1 inch thick; it is said that these stones are purchased from the Bead-makers and that they come from further south in Ilorin country; they are 'natural,' *i.e.*, pieces of stratified rock which splits into suitable thicknesses; the slab is well dusted with powdered potsherds to prevent sticking. A ball of clay (*a* (i)) is placed on the slab, manipulated into a 'pancake' (*a* (ii)) and beaten out thin with a stone hand-beater; any